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THE MAGNIFICENT COLLECTION OF
ITALIAN MAJOLICA

FORMED BY THE LATE
MORTIMER L. SCHIFF



Public Auction Sale May 4 at 2 p. m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1946

SALE NUMBER 771

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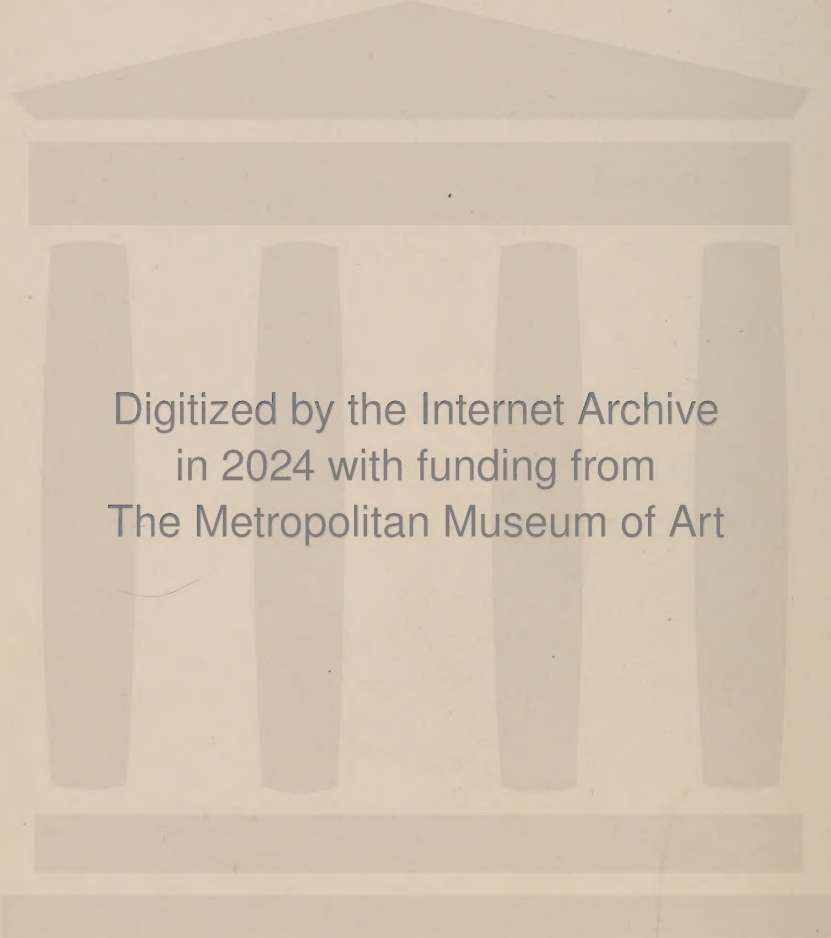
Saturday, May 4 at 2 p. m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

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Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR + LOUIS J. MARION
and A. N. BADE

1946



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THE MAGNIFICENT COLLECTION OF
ITALIAN MAJOLICA

Formed by the Late

MORTIMER L. SCHIFF

Sold by Order of

The Mortimer and Adele Schiff Foundation, Inc

JOHN M. SCHIFF, *President*



Public Auction Sale

May 4 at 2 p.m.

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the cost of the
catalogue

FOREWORD

THE remarkable collection of Italian majolica formed by the late Mortimer L. Schiff demands little introduction to the New York art world. The entire group was generously exhibited at the Metropolitan Museum of Art in 1937-41, following an earlier display of the extant collection in 1917-19. The whole was removed from the Metropolitan Museum for the current sale, the net proceeds of which will be distributed as indicated in the title of the catalogue, among four beneficiaries, each of which has a large place in the life of this city.

The collection contains one hundred eleven pieces of rare Italian majolica, consisting in the main of primitive Tuscan and Lombardian wares of the late fourteenth and fifteenth century, Deruta, Faenza and Siena ceramics of the early Renaissance, and a small but excellent group in the Gubbio ruby lustre technique, the whole covering approximately the period from 1400 to 1530; as a classified series of this range, it has, in the words of Mr Seymour de Ricci, "... good claims to be unique. None of the great museums of the Old and New Worlds can show such a well balanced array of different types".

Mr de Ricci, who compiled the notable catalogue of the majolica published in 1927, writes that the first large purchase was made from the collection of the Paris connoisseur, Sigismond Bardac, and was soon supplemented by a group of some thirty pieces from the great J. Pierpont Morgan collections, comprising "practically all the earlier examples of any merit and including several vases of outstanding importance". In addition, Mr Schiff acquired a large portion of the valuable collection of fifteenth century majolica sent by Messrs Canessa to the Panama-Pacific Exposition held at San Francisco in 1915.

The collection begins chronologically with the magnificent *bacile* bearing the crowned lion of Anjou-Naples, which may have come either from Florence or Orvieto, and dates from the last years of the fourteenth century, together with the famous basin from the Bardac collection (of which type only two other pieces were known to de Ricci), exhibiting a horseman amid sprigs of flowers, in the vein of the great Tournai tapestries. These are followed by one of the earliest known Tuscan vases with lion-mask neck, a superb series of Florentine

'oak leaf' jars, Tuscan geometrical plates and *albarelli*, and an Orvieto *bacile* incised with *affrontés* lions; plates and *albarelli* are from the workshops of Florence, Siena, Faenza and Deruta, and among the outstanding plaques of this period are two from a rare service of only four known pieces with the royal arms of Hungary, one of which shows a virgin with a sleeping unicorn.

The series of portrait *albarelli* and handled pharmacy jars is indeed especially remarkable for its completeness; and in addition to this series there are a few early North Italian drinking cups with *sgraffito* portrait designs, tentatively given to Lombardy. The early sixteenth century material also embraces a small but exceedingly choice group of Gubbio ruby lustre plates and bowls from the workshop of the fabulous Maestro Giorgio, which includes one of the gems of the John Edward Taylor sale, and a remarkable plate depicting the combat between Hercules and Cacus, the figures of which are taken from Pollaiuolo's celebrated engraving *The Battle of Naked Men*.

The present catalogue is based entirely upon Mr Seymour de Ricci's work, published in 1927, and full credit must be given him for the intensive and laborious research in the field of comparative ceramics which was undertaken by the author at that time. The modifications which we have now made include the addition of such published material on the collection as has appeared since his time, a few added remarks in the footnotes, and the correction, based on later scholarship, of certain attributions; notably, in the last category, those of the series of blue and ochre wares formerly ascribed to Siena, but now given with some confidence by Mr Bernard Rackham to Deruta, following the discovery of a shard of this type at the latter site. The numbers of the individual items in the de Ricci catalogue are noted before text, and eight copies of the work are offered at the conclusion of the sale.

PARKE-BERNET GALLERIES, INC

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AFTERNOON SESSION

Saturday, May 4, 1946, at 2 p.m.

CATALOGUE NUMBERS I TO 114 INCLUSIVE

As is usual with this early pottery, many of the pieces have become abraded or have undergone some careful repair or restoration, and it has not been considered necessary to designate their condition specifically in the separate descriptions. Their corresponding numbers in the de Ricci catalogue are indicated in the text, thus: R. 1, R. 2, etc.

1. TWO LOMBARDIAN SGRAFFITO WARE DRINKING BOWLS *XV Century*
R. 69 and 72. Deep round vessels with narrow flanged rims, centring bust-length *sgraffito* figures in profile to the left, one of a youth with flat cap and long curling hair, the other of a woman with snood, each between rosettes, within a stippled green stellate medallion, bordered with brown and green foliate ornament; the exterior incised with radial stripes.

Diameters 5 and 5½ inches

Note: These and the two following lots [nos. 2 and 3] are notable examples of utilitarian ware, of which few pieces have survived.

Collection of Herr Campe, Hamburg, nos. 1 and 4
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

2. TWO LOMBARDIAN SGRAFFITO WARE DRINKING BOWLS *XV Century*
R. 70 and 73. Type of the preceding, and very similar in decoration.

Diameters 4¾ and 5 inches

See note to the preceding.

Collection of Herr Campe, Hamburg, nos. 2 and 5
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

3. TWO LOMBARDIAN SGRAFFITO WARE DRINKING BOWLS *XV Century*
R. 71 and 74. Type of the preceding, one depicting a lady with hair in a snood, the other a recumbent animal to left, a rosette above.

Diameters 4½ and 5 inches

See note to no. 1.

Collection of Herr Campe, Hamburg, nos. 3 and 6
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

4. FAENZA CYLINDRICAL JAR WITH PORTRAITS Late XV Century

R. 86. Cylindrical body bordered with two molded ochre yellow collars of diagonal fluting, and with a wide incurvate foot. Decorated in blue, ochre and yellow with voluted stems supporting curling tendrils and formalized blossoms, enclosing three circular medallions, two with profile heads of a lady, and a young man in armor with battle axe, the third with a recumbent unicorn; the foot embellished with an undulating vine of rosetted volutes. Age cracks.

Height $7\frac{1}{2}$ inches

Note: A closely similar vase, with armorial bearings, is at the Louvre; a more simple one was formerly in the collection of Giovane de Girasole, Florence, 1925. The present example was ascribed by Molinier to the Casa Bettini, Faenza, circa 1480.

Collection of Emile Gaillard, Paris, 1904, no. 421

Collection of J. Pierpont Morgan, New York, no. 29

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

5. FAENZA CASA PIROTA ARMORIAL PLAQUE Early XVI Century

R. 98. *Berettino* decoration in light cobalt enhanced with white on a dark cobalt ground, of Renaissance dolphin-head scrolls, mascarons, cornucopias, and tiny open volumes around the border; the cavetto with a collar of reversed scrollings in *bianco sopra azzurro*, enclosing a convex medallion emblazoned with the allied bearings of the Altoviti and Soderini families of Florence, upon a counterchanged shield hung by streaming ribbons from a winged cherub's head; the reverse quartered with foliated rosettes and serpentine, the blue mark of Casa Pirota underfoot, a quartered circle with small o. Has stand.

Diameter $9\frac{3}{4}$ inches

Note: This plate, according to Mr A. Van de Put of the Victoria and Albert Museum, must have been executed for Fiammetta, daughter of Tommaso Soderini and wife of Bindi di Antonio Altoviti.

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

6. TUSCAN (OR FAENZA) BOWL WITH EXTERIOR DECORATION

Late XV Century

R. 24. Small deep bowl with ring foot, the interior with a crackled oyster white glaze; the exterior decorated in ochre and shades of cobalt with a chain of bifurcate leaves springing from trefoils, between variegated narrow bands of arcade, scale, wave and guilloche pattern; a multilobed sunburst rosette beneath the foot.

Diameter $6\frac{1}{4}$ inches

Collection of Charles Mannheim, Paris, 1898, no. 44 (*as Faenza*)

Collection of J. Pierpont Morgan, New York, no. 25 (*also as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



{NUMBER 7}

2600

7. FLORENTINE ANIMALISTIC 'OAK LEAF' JAR

Early XV Century

R. 5. Ovoglobular jar with short neck and two strap loop handles; coated in a heavy blue impasto and manganese violet with two panels, each containing a collared heraldic stag to left amid oak leaf and other conventional foliate ornament, between vertical bands of oak leaf design.

Height 8 inches

Collection of Sigismond Bardac, Paris, no. 2, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. XC, p. 49

Illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, 1944, vol. 1, fig. 535

{See illustration}

8. VENETIAN SGRAFFITO WARE ARMORIAL SPOUTED BOWL *Late XV Century*
R. 79. Circular bowl with deep cavetto and ring molding forming a spout; with molded and *sgraffito* decoration, in ochre over a copper red ground, of concentric foliage *rincaux* surrounding a checkered armorial shield; border of tiny repeated quatrefoil motives. *Diameter 8 inches*

Note: The arms closely resemble those of the Zerli family of Verona. The bowl is of the type used by the barber-surgeons in shaving or cupping.

310—Collection of Herr Campe, Hamburg, no. 9
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

9. TUSCAN PORTRAIT ALBARELLO *Late XV Century*
R. 34. Painted with the bust-length portrait in profile to left of a youth with long fair hair, wearing white cap and pale green tunic, within a wreath of oak leaves and acorns; upon the reverse a rising stem of partcolored pointed leaves, fruit and tendrils in cobalt blue and ochre; at the foot a herringbone foliage collar. Underfoot are incised weight marks. *Height 8¾ inches*

Note: A similar albarello with a female profile was in the Bardini sale, 1899; and a pair in the Pringsheim collection, ascribed to Maestro Benedetto of Siena.

400—Collection of Stefano Bardini, London, 1899, no. 37 (see Album, no. 104, pl. 5)
Collection of Sigismond Bardac, Paris, no. 22, illustrated in color
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

10. TUSCAN PORTRAIT ALBARELLO *Late XV Century*
R. 35. Type of the preceding, depicting a youth with long dark hair and ochre fur cap, within a wreath of pointed leaves and berries; upon the reverse a diagonal branching stem with blue, ochre and green conventional blossoms. Similar incised marks appear underfoot. *Height 8¾ inches*

510—*See note to the preceding.*

Collection of Stefano Bardini, London, 1899, no. 37 (see Album, no. 106, pl. 5)
Collection of Sigismond Bardac, Paris, no. 23, illustrated in color
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

775—11. LOMBARDIAN SGRAFFITO WARE PORTRAIT BOWL *Circa 1500*
R. 77. Conical bowl with vertical rim and flanged lip, decorated in green and ochre splashed glazes and *sgraffito* with a waist-length figure of a youth in a high banded hat, his hair descending in curls to the shoulders; upon a scalloped and stippled cartouche flanked by foliage scrolls, within a hatched herringbone border. Has stand. *Diameter 11½ inches*

Collection of Herr Campe, Hamburg, no. 11
Exhibited at the Metropolitan Museum of Art, New York, 1937-41



[NUMBER 12]

12. FLORENTINE TWO-HANDLED ARMORIAL JAR

Early XV Century

R. 7. Inverted pear-shaped jar with short straight neck and loop handles; the obverse displaying *adossés* long-tailed birds supporting a pointed armorial shield outlined and picked out in manganese violet in a turquoise blue panel, the verso with a panel of square trelliswork in turquoise and light cobalt blue with touches of manganese; at the sides are vertical manganese border bands sketched with chevrons and horizontal lines; upon the neck is painted a wavy cobalt blue collar.

Height 8 inches

Note: The arms on this rare primitive jar are possibly those of the Guidi family of Siena.

Collection of Sigismond Bardac, Paris, no. 9, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



{NUMBER 13}

13. DERUTA PORTRAIT JAR WITH THREE HANDLES

Late XV Century

R. 55. Globular jar with incurvate neck, and resting upon a bulbous knop and low round foot, the grayish white ground decorated in light and dark cobalt, pale green, ochre and aubergine, the three strap loop handles in ochre painted with pendants of blossoms. The body displays three bust-length portraits in profile to left: a Roman with fillet-bound hair and the initials *MA* (Marcus Aurelius?), a maiden in dotted cap and the inscription *Barna·Bea·B*; and a patrician youth with long hair and aubergine cap; all within laurel wreaths joined by looped ribbons. The base is embellished with a series of conventional heraldic 'mounts' and other ornament.

Height 8½ inches

Note: For the attribution of this class of ware to Deruta by Rackham, see the *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, 1940, vol. I, p. 134.

Collection of Charles Mannheim, Paris, 1898, no. 43

Collection of J. Pierpont Morgan, New York, no. 30 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41
Illustrated in E. Molinier, *Catalogue of the Collection of Charles Mannheim*, 1898, no. 43

Illustrated by Bernard Rackham in *Burlington Magazine*, xxvii, 1915, pp. 50-51, pl. III, N

{See illustration}



[NUMBER 15]

[NUMBER 14]

14. FAENZA ALBARELLO WITH HOUND DECORATION

Late XV Century

R. 85. Painted in shaded cobalt blue, with a hound springing to the right beneath a curving banderole inscribed *lagamestare enometocare* in Gothic characters; the balance of the jar with a bold design in polychrome colors of curling Gothic leaves and peacock feathers; horizontally striped neck and foot with herringbone and chevron bands.

Height 12 inches

Note: An unusual jar, the drawing showing a characteristically Gothic vigor. The curious inscription, according to de Ricci, is to be read in modern Italian *Lascia me stare e no me toccare* (Leave me alone and do not touch me). The vase is similar in type to the following [no. 15].

Collection of Sigismond Bardac, Paris, no. 12, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

15. FAENZA ALBARELLO WITH PEACOCK DECORATION Late XV Century
R. 84. Decorated in glowing shades of cobalt, manganese, green and ochre with two peacocks and a peahen, each in a dotted reserve cartouche upon a field of curling Gothic leaves and conventional peacock feathers; between blue herringbone collars upon the base and shoulder. Height 12½ inches

500 Collection of Michel Boy, Versailles

Collection of Sigismond Bardac, Paris, no. 11, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration on the preceding page]

16. PAIR TUSCAN ALBARELLI WITH SINGLE HANDLES Circa 1500
R. 27, 28. Slender jar with cucumber green strap loop handle joining shoulder to base. The body decorated with ten seraph and cherub heads in blue and yellow upon an ochre band, between pairs of collars of egg-and-dart pattern and geometric rectangles, in blue, ochre and copper red; a lambrequin shoulder band below hatched triangles appearing on one jar, and a herringbone design on the other. Beneath the handle of the latter is a large figure 8 painted in red. Height 8½ inches

800

Note: These and the following two albarelli [no. 17] form a set of four; a similar example was in the Pringsheim collection, ascribed by O. von Falke to Siena, circa 1530; another is in the South Kensington Museum, also ascribed by Rackham to Siena. De Ricci's attribution to Florence seems to rest on his belief that the cherub and seraph heads are emblematic of the Florentine Hospital of Santa Maria degli Angeli.

Collection of Sigismond Bardac, Paris, nos. 28a, b

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

17. PAIR TUSCAN ALBARELLI WITH SINGLE HANDLES Circa 1500
R. 29, 30. Very similar to the preceding, with variations in the decorative designs; one displaying thirteen heads upon the central band. The figures 7 and 10, respectively, appear beneath the handles; the latter jar with indistinct markings incised underfoot. Heights 8½ and 8¾ inches

750

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

See Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. XC, p. 53

18. FLORENTINE TWO-HANDLED PORTRAIT JAR XV Century
R. 9. Inverted pear-shaped body with short incurvate neck, and strap loop handles; decorated with two circular medallions in blue, green and ochre, enclosing profile portraits to left, one of a youth in peaked cap, the other of a maiden in draped cap, surrounded by radial leaflets, upon panels of scrolling leafy stems, the neck with a collar of chevrons. Below each striped handle is painted in blue the ladder emblem of the Hospital of Santa Maria della Scala at Florence. Height 8¾ inches

500

Collection of Sigismond Bardac, Paris, no. 10, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 19]

1600

19. TUSCAN TWO-HANDLED ALBARELLO

Late XV Century

R. 23. Broad wide-mouthed type, with rope-twisted cobalt blue handles, and decorated in blue, green, ochre and yellow with two panels of large foliated lozenge ornaments, with four semicircular spandrel devices attached to each side, between narrow vertical border bands with a species of ermine diaper; around the narrow sloping shoulder, a collar of imbricated fish scale ornament.

Height 11 inches

Note: A somewhat similar albarello was in the Michel Boy sale, 1905, and passed into the Pringsheim collection; O. von Falke, in his catalogue, ascribes it to Siena or Florence, about 1580, while in the Morgan collection the present piece was attributed to Faenza.

Collection of J. Pierpont Morgan, New York

Loan Exhibition of the J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York, 1914, illustrated in the catalogue, facing p. 56 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Henry Wallis, *The Albarello*, 1904, p. 85

[See illustration]



[NUMBER 20]

20. TUSCAN (? VALENCIAN) ALBARELLO WITH GEOMETRIC DECORATION

XV Century

R. 11. Broad type, sketched with narrow vertical green bands of zigzag lines, alternating with panels of manganese violet lozenge trellis hatched in varying designs, the sloping shoulder with a differing effect; upon the neck a manganese violet and green lozenge chain.

Height 12 inches

Note: In the catalogue of the Boy collection (*vide infra*), this rare albarello is ascribed to the workshops of Valencia; de Ricci rightly remarks that even if the Tuscan origin were better established, the Moorish influence is so obvious that we should certainly consider it as an adaptation of a Hispanic original.

Collection of Michel Boy, Paris, 1905, no. 47 and fig., (*as Valencia*)

From C. & E. Canessa, New York, no. 124

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

21. VENETIAN SGRAFFITO WARE PORTRAIT PLAQUE *Late XV Century*

R. 80. Centred with a whorled and wreathed ochre medallion bearing the waist-length profile portrait to left of a court lady wearing a pointed medieval head-dress, green gown with aubergine sleeves, before an inscribed banderole; projecting from the medallion are ten foliated pendants, with streaks of dripping green glaze, on a grayish background; aubergine chevronic border. Has stand.

Diameter 11 inches

Collection of Herr Campe, Hamburg, no. 10

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

22. FLORENTINE TWO-HANDLED LUSTRE ALBARELLO *XV Century*

R. 12. Small jar slightly flaring to shoulder, which is joined to the base by two striped strap handles. Decorated in blue and ochre lustre heightened with a rosy buff, exhibiting two panels enclosing, respectively, the Gothic letters R and f flanked by lozenge motives, between horizontal bands of dotted diapers, and vertical dotted ribbons; the shoulder with a lozenge and 'pearl' collar.

Height 7 1/4 inches

Collection of J. Pierpont Morgan, New York, no. 59 (*as Gubbio*)

Illustrated in Henry Wallis, *The Albarello*, 1904, p. 68

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

23. NORTH ITALIAN SGRAFFITO SLIP WARE PLAQUE *Early XVI Century*

R. 82. Circular plate with deep ochre brown ground, decorated in relief in green and pale ochre with an imbricated and diapered urn with guilloche collars, from which emerge in symmetrical arrangement five stems of asters; bordered with a laurel wreath interrupted by four beribboned medallions. Has stand.

Diameter 12 3/4 inches

Collection of Herr Campe, Hamburg, no. 13

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

24. FAENZA PLATE WITH PICTORIAL MEDALLION *Early XVI Century*

R. 96. Painted in a central medallion with a putto in flying yellow drapery grasping a goose, and seated at the foot of a tree upon a grassy slope, within a band of conventional reversed palmettes in *bianco sopra bianco*; the border patterned *a quartieri* with alternating lapis blue and yellow panels of delicate symmetrical floriated arabesques. Underside with a lustrous creamy white glaze. Has stand.

Diameter 9 3/4 inches

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 25]

25. TUSCAN BLUE AND OCHRE PORTRAIT PLAQUE

Late XV Century

R. 20. Centring a stippled medallion with rosetted volutes, containing a cartouche with a bust profile portrait of a young woman in tight feather cap; surrounded by an undulating scalloped ribbon and a border of particolored twisted ribbon pattern; all in pale blue and ochre. Has stand.

Diameter 14³/₄ inches

Collection of J. Pierpont Morgan, New York, no. 84

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

26. TUSCAN PORTRAIT ALBARELLO

Late XV Century

R. 37. Tall slender jar painted in light and dark cobalt, ochre, green and aubergine, with three bands of scrolling Gothic foliage, the upper two interrupted by a medallion with bust portrait in profile of a young girl in checkered cap and low-necked gown, in ochre and emerald green; upon the neck a conventional chevronic collar.

Height 14 inches

Collection of Sigismond Bardac, Paris, no. 17, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 27]

27. LOMBARDIAN SGRAFFITO WARE PORTRAIT BOWL

Circa 1500

R. 78. Shallow conical cavetto with an eight-pointed stellate medallion enclosing the *sgraffito* profile head to left of a young man, a plumed hat upon his luxuriant hair, and wearing ermine collar, flanked by acanthus foliage, a motive repeated around the medallion; flanged border with a chevronic basketry pattern; the whole in splashed brown, green and yellow glaze. Has stand.

Diameter 10 inches

Note: This and the following bowl [no. 28] bear portrait heads, which, according to de Ricci, are intended to represent Gianfrancesco Gonzaga, Lord of Sabioneta, a younger son of the great Ludovico Gonzaga; they resemble the head of this noble in the portrait by Bonsignori in the Bergamo Museum.

Collection of Herr Campe, Hamburg, no. 12

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, 1944, vol. 1, fig. 527

[See illustration]

28. LOMBARDIAN SGRAFFITO WARE PORTRAIT BOWL Circa 1500
R. 75. Conical bowl with molded rim; type of the preceding with some variations, depicting the bust of a plump youth in tall green hat. *Diameter 8 $\frac{3}{4}$ inches*

Note: See note to the preceding. This portrait is also stated by de Ricci to be probably that of Gianfrancesco Gonzaga.

450 Collection of Herr Campe, Hamburg, no. 7
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

29. LOMBARDIAN SGRAFFITO WARE PORTRAIT BOWL Circa 1500
R. 76. Type of the preceding, but smaller; the decoration very similar, but with rosettes at either side of the portrait head of a young man, wearing aubergine hat, probably also a member of the Gonzaga family. *Diameter 8 $\frac{1}{2}$ inches*

250 Collection of Herr Campe, Hamburg, no. 8
Exhibited at the Metropolitan Museum of Art, New York, 1937-41

30. TUSCAN BLUE AND WHITE GLOBULAR JAR Circa 1500
R. 50. Bulbous jar with short neck and flaring lip, decorated in shades of deep cobalt under a crackled glaze, with a central band of tiny conventional tendril scrolls and a series of symmetrical spiked roundels alternating with slender leaves, between matching collars of fimbriated wave scrolls and other harmonizing ornament. Has stand. *Height 10 $\frac{1}{2}$ inches*

225 Collection of Hakky Bey
From C. & E. Canessa, New York
Panama-Pacific International Exposition, San Francisco, 1915
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

31. TUSCAN BLUE AND WHITE GLOBULAR JAR Circa 1500
R. 51. Type of the preceding, and very similar in decoration, the central band omitting the alternate leaves. Has stand. *Height 10 inches*

400 Collection of Hakky Bey
From C. & E. Canessa, New York
Panama-Pacific International Exposition, San Francisco, 1915
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

32. TUSCAN ALBARELLO WITH TWO PORTRAIT HEADS XV-XVI Century
R. 38. Sketched with the head of a young woman in close-fitting blue and white cap, in profile to right, facing the head of a young man with wavy hair and aubergine cap, between them a rising stem supporting a cinquefoil blossom; upon the reverse a serpentine branch of oak leaves and acorns; above and below, and on the neck are striped ochre and deep blue collars; crackled grayish white glaze. *Height 13 inches*

[Continued]



[NUMBER 33]

[NUMBER 32]

Number 32—Concluded

Note: This and the following group [nos. 32-36] of related type, belong to a group of which the exact date and origin have not yet been determined. They have been variously ascribed to Neapolitan, Sicilian, Roman or Tuscan factories of the fifteenth century, while some authorities consider them as of later date. Professor Arduino Colasanti has suggested that the two portrait heads may represent Giuliano dei Medici and Simonetta; see his *Catalogue of Canessa's Collection*, no. 130. We have retained the tentative attribution to Tuscany.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. xc, p. 48

[See illustration]

33. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 39. Painted with the head and shoulders of a patrician in profile to right, the straight hair ending in ringlets and surmounted by an aubergine cap, wearing brocaded yellow robe, the features outlined before a dark blue oval; the balance of the jar with boldly scrolling Gothic foliage in shades of cobalt, aubergine, green and yellow; conventional collars at neck and foot.

Height 12 1/2 inches

See note to the preceding. Three albarelli by the same artist, bearing the seal of a Palermo convent, were purchased in 1903 by the Louvre; these were illustrated in J. J. Marquet de Vasselot, *Three Italian Albarelli*, in *Burlington Magazine*, II, 1903, pp. 338-343.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration on the preceding page]

34. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 41. Type of the preceding, with some variations; depicting a bearded man in profile to right wearing an aubergine hat with upturned green brim, and a dotted blue cloak over an ochre yellow robe; upon the neck a collar of anthemion palmettes.

Height 12 1/2 inches

See note to no. 32.

Collection of Dr. B. . . ., Paris, 1909, no. 46

Collection of Arthur Sambon, Paris, 1914, no. 242

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

35. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 42. Type of the preceding, with some variations; portraying the head and shoulders of a man, half-smiling, in profile to left, the straight hair ending in ringlets, wearing a purple and ochre cap and garment; before a bright green panel with a curved banderole inscribed ·B·Nbia·Bia·B·Nb·

Height 12 3/4 inches

See note to no. 32.

Collection of Dr. B. . . ., Paris, 1909, no. 47

Collection of Arthur Sambon, Paris, 1914, no. 240

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

36. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 40. Type of the preceding, with some variations. Portrait of a young patrician, the long hair dressed in ringlets, and wearing a high-crowned ochre hat embroidered with volutes and with green peaked brim, and green and purple robe; in profile to right before an ochre panel bordered with a curved banderole

inscribed *·Abi·N·Neriririai·*

Height 12 $\frac{1}{4}$ inches

See note to no. 32.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

37. SIENA PORTRAIT PLAQUE

XV Century

R. 54. The cavetto painted with the bust profile to left of a man with yellow hair covered by a helmet-shaped cap, and wearing a dappled aubergine jerkin; bordered with a checkered band within a pleated blue and white 'ruff' upon an ochre rim. The reverse glazed a greenish buff. Has stand.

Diameter 11 $\frac{3}{4}$ inches

Collection of Emile Molinier, Paris, 1906, no. 27 and pl.

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

38. TUSCAN GLOBULAR JAR WITH FIGURAL DECORATION Early XVI Century

R. 52. Globose jar with cylindrical neck, decorated with an allover arabesque of delicate blue foliage scrollings interspersed with green and yellow rosettes, and reserved with two large circular medallions. In one appears the nude figure of Apollo, a cloak hung from his shoulders, with bow and quiver of arrows, standing upon an ochre plinth; in the other King David, bearded and garbed in voluminous blue and green robes and playing a harp, seated upon a fluted marble plinth, both before blue sky backgrounds with distant hills; the latter is captioned *Davitte P[r]ofe[t]a*. Below is a continuous banderole with the inscription *Coserva·Boraginata*, and a cipher upon the green and ochre loops at the sides. Has stand.

Height 10 $\frac{1}{4}$ inches

Collection of Sigismond Bardac, Paris, no. 27, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described and illustrated in C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Maiolica*, in the Bulletin of the Metropolitan Museum of Art, 1938, vol. XXXIII, p. 13

39. TUSCAN PORTRAIT ALBARELLO

Late XV Century

R. 36. Reserved with a cartouche painted with the bust-length profile to right of a young patrician with blond hair, wearing a green and blue peaked cap, and tunic with dotted ochre sleeves; the verso painted with a symmetrical design of Gothic scrolling foliage and two peacock 'eyes', in light and dark cobalt, aubergine and ochre; the neck with varying linear designs; the foot with a *cartellino* inscribed *Vr'm cordiale*. Incised inscription underfoot referring to the weight capacity.

Height 11 $\frac{3}{4}$ inches

Collection of Sigismond Bardac, Paris, no. 16, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



{NUMBER 40}

40. TUSCAN ARMORIAL GLOBULAR JAR

Circa 1500

R. 33. Almost spherical jar with molded mouth, resting on a ring knop and domed round foot; allover decoration on a white ground of elegant cobalt blue scrolling tendrils bearing a species of carnation, reserved with four circular medallions, two in orange painted with seraphs. The alternate pair is garlanded in green laurel and encloses the twin *testa di cavallo* shields in dark blue, copper red, and yellow, of the *Soderini* and *Nobili* families of Florence. At the base of the body is a collar of radial yellow petals, each painted with a jaspervine in blue; and at the lip a foliated rim band. Has stand. Height 9½ inches

Collection of Sigismond Bardac, Paris, no. 25, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. XC, p. 51

[See illustration]



{NUMBER 41}

650

41. SIENA PORTRAIT PLAQUE

XV Century

R. 53. Cavetto presenting the bust-length profile to right of a man in aubergine hat with peaked green brim, and green robe with embroidered blue sleeves, between conventional blue triangles; compartmented border of deep blue vermiculate spirals. Has stand.

Diameter 10 $\frac{1}{4}$ inches

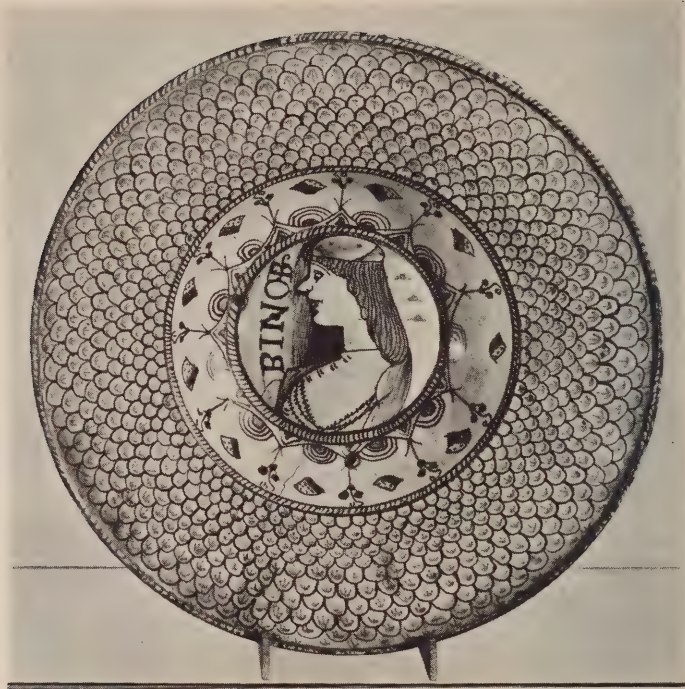
Note: The virile rim pattern is not uncommonly found on early majolica, including a large tazza in the Louvre. The present piece has also been ascribed to Faenza.

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 42]

42. DERUTA PORTRAIT DEEP PLATE

XV Century

R. 56. Decorated with a wide border of blue and ochre scale imbrications, centring a slightly bossed cavetto medallion with profile bust portrait to left of a youth with long yellow hair and flat green cap; the inscription *Bino B* before the face, the medallion rimmed with scallops and stippled lozenges. The reverse sketched with the characteristic cusped petal design striped in ochre and blue. Has stand.

Diameter 10 inches

Note: For the attribution to Deruta, see note to no. 63.

Collection Leroux, Paris, 1896, no. 4

Collection of Sigismond Bardac, Paris, no. 20, and illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 43]

912-

43. TUSCAN ALBARELLO WITH HERALDIC LION

Circa 1500

R. 32. Broad cylindrical jar, with crackled ivory glaze, and painted in glowing shades of cobalt and midnight blue, green and ochre, with a striped oval medallion wreathed in particolored laurel and enclosing a vigorously painted figure of a heraldic lion sejant upon a tessellated floor; the medallion is overlaid by a banderolle inscribed $\approx V. \dots Violato$, and flanked by looped aubergine cords.

Height 10 inches

Note: A very similar example was in the Giovane de Girasole sale in Florence, 1925.

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

44. TUSCAN PHARMACY EWER

XV Century

R. 15. Baluster form with cylindrical neck, strap loop handle, and tubular spout; the body decorated in blue on white with conventional scrolling foliated branches in a dotted field, reserved with a shaded banderole inscribed *sy. de. papavero.*; the neck with a band of anthemion palmettes. The design in dark blue, the shoulder, foot and handle with ochre yellow stripes.

Height 11½ inches

Collection of Stefano Bardini, London, 1899, no. 24, and pl. (see Album, no. 99, pl. 5)

450 Collection of Sigismond Bardac, Paris, no. 14, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Henry Wallis, *Figure Design*, 1905, p. 45

45. TUSCAN POLYCHROME PEACOCK BACILE

Late XV Century

930 R. 19. Deep round basin with cylindrical chute and flanged rim; decorated in light and dark blue, ochre, green and manganese, the cavetto with eight rosetted floral volutes in tangential circles enclosing a radial stellate medallion; the interior wall with interlaced cordate figures, the rim with a chain of peacock feathers, upon a flower-studded field. The exterior boldly sketched with a series of blue and ochre volutes.

Diameter 15 inches

Collection of Sigismond Bardac, Paris, no. 5, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

700- 46. FAENZA (OR SIENA) ARMORIAL EWER

Late XV Century

R. 91. Pyriform ewer with flaring lip pinched into a spout, and dual strap loop handle. Painted with a large green and ochre laurel wreath tied with undulating brown ribbons, enclosing a landscape overlaid by a cobalt blue pointed shield bearing the arms of the *Grassi* family of Padua and Verona. The shield is suspended by undulating ribbons from a winged cherub head.

Height 12 inches

Collection of J. Pierpont Morgan, New York, no. 89

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



{NUMBER 45}



{NUMBER 47}

47. TUSCAN PEACOCK PLAQUE WITH PORTRAIT DECORATION

Late XV Century

R. 22. Portraying in profile to the left the head of a patrician youth with plaited yellow hair, aubergine Florentine cap, and aubergine and green brocaded robe, upon a serpentine cartouche flanked by scrolling narrow foliage; within a border of radial compartments containing yellow and blue 'peacock feathers'. Has stand.

Diameter 15 inches

Collection of Stefano Bardini, London, 1899, no. 38 (see Album, no. 430, pl. 33)

Collection of Sigismond Bardac, Paris, no. 4, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Henry Wallis, *Figure Design*, 1905, p. 33

Illustrated in Wilhelm Bode, *Die Anfänge der Majolikakunst in Toskana*, 1911, pl. XXXVII

{See illustration}



[NUMBER 48]

500

48. FLORENTINE PORTRAIT PLAQUE

Late XV Century

R. 21. Decorated in deep blue, ochre and green with a wide border of eight conjoined medallions of formalized tulips, between rings of lozenge lattice design; enclosing at centre a medallioned profile head to left of a youth with curly hair, before a scrolled banderole inscribed *Meme[n]to*. The reverse bears a series of concentric Roman-striped bands in blue, ochre and aubergine. Has stand.

Diameter 13½ inches

Collection of Stefano Bardini, London, 1899, no. 25 (see Album, no. 124, pl. 7)

Collection of Sigismond Bardac, Paris, no. 7, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Wilhelm Bode, *Die Anfänge der Majolikakunst in Toskana*,

1911, p. 28, pl. XXVIII

[See illustration]



[NUMBER 50]

[NUMBER 49]

49. FLORENTINE BLUE AND WHITE ALBARELLO WITH STAG DECORATION

XV Century

R. 13. Broad cylindrical jar with short straight neck, delineating cartouches containing two blue stags running to left upon a white ground amid a welter of scrolling floral tendrils, with ascending and descending branches; the two main panels are separated by harmonizing vertical bands, matched by the shoulder and neck ornament.

Height 9½ inches

Collection of Stefano Bardini, London, 1899, no. 32

Collection of Sigismond Bardac, Paris, no. 13a, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. xc, p. 47

[See illustration]

50. FLORENTINE BLUE AND WHITE ALBARELLO WITH FISH DECORATION

XV Century

R. 14. Type of the preceding, but displaying two large conventionalized fish with multilobate tails and rising to the right.

Height 9½ inches

Collection of Stefano Bardini, London, 1899, no. 32

Collection of Sigismond Bardac, Paris, no. 13b, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



{NUMBER 51}

4300-

51. FLORENTINE BLUE AND WHITE TWO-HANDLED 'OAK LEAF' JAR

Early XV Century

R. 6. Large oviform wide-mouthed jar with two broad dual strap loop handles. The decoration, in dark blue and manganese violet, consists of two large panels of conventional oak leaves supported upon a single voluted stem, the short incurvate neck patterned with dot and zigzag motives, the foot encircled by olive motives, which are repeated in a double vertical band ascending the sides and handles.

Height 14½ inches

Note: Two important jars of almost identical type and size are known to be in existence, one formerly in the Bardini collection (Album, no. 458, pl. 15), sold in London in May, 1902, the other acquired in 1909 by M. Alexandre Imbert.

Collection of Sigismond Bardac, Paris, no. 3, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

{See illustration}



[NUMBER 52]

52. FAENZA CASA PIROTA PLAQUE

Dated 1520

R. 97. Depicting in a leaf-framed medallion at centre two infant cupids, one with bow, quiver, and flaming cornucopia drawing the other on a small cart, before a dark blue background; wide lemon yellow border decorated in blue and white with symmetrical pairs of Renaissance dolphin-head scrollings, and anthemion palmettes, and four grotesque mascarons, each bearing the date 1520. The reverse with a radial pattern of striped pointed leaves in blue and ochre, with the mark of Casa Pirola underfoot, the quartered circle with small o. Has stand.

Diameter 11 inches

Collection of Frédéric Spitzer, Paris, 1893, I, no. 1051

Collection of John Edward Taylor, London, 1912, no. 259

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Illustrated in color in E. Molinier, *La Collection Spitzer*, 1892, IV, p. 23, no. 16, pl. VII

Recorded and illustrated in Gaetano Ballardini, *Corpus della Maiolica Italiana*, 1930, part I, no. 90, fig. 86

[See illustration]



[NUMBER 53]

53. NORTH ITALIAN SGRAFFITO WARE PLAQUE WITH BIRD DECORATION

Early XVI Century

R. 81. Shallow circular plate in dappled green, ochre and manganese brown, the cavetto featuring in *sgraffito* a large crane to left within a wattle fence, beyond which rise two trees inclining toward the centre; above the bird, two rosettes; the border with an undulating vine of green and ochre serrated leaves. Has stand.

Diameter 12½ inches

Note: The border design appears also on a plate in the Louvre and another in the British Museum, the latter bearing the Visconti and Este arms, and illustrated in Henry Wallis, *Figure Design*, 1905, p. 17. Rackham has tentatively assigned this type of ware to the workshops of Bologna.

Collection of Herr Campe, Hamburg, no. 14

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Described in C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Maiolica*, in the Bulletin of the Metropolitan Museum of Art, 1938, vol. XXXIII, no. 1, p. 13

[See illustration]



[NUMBER 54]

54. FLORENTINE PRIMITIVE ALBARELLO

Early XV Century

R. 4. Broad cylindrical jar, decorated with a heavy impasto of deep blue upon a white ground, in a wide band consisting of a series of cusped palmettes of conventional foliage, alternately inverted, above a narrow undulating leaf vine, the shoulder and foot with collars of serrations.

Height 12 inches

Note: A very important early type of albarello, showing the transition from the Gothic textile patterns to the freer treatment of the 'oak leaf' jars, which follow the same technique and color.

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described in C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Maiolica*, in the Bulletin of the Metropolitan Museum of Art, 1938, vol. XXXIII, p. 13

Illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, 1944, vol. I, fig. 537

[See illustration]



[NUMBER 55]

1600-

55. TUSCAN GREEN AND MANGANESE VIOLET BOWL WITH HERALDIC LION

XV Century

R. 10. Shallow circular bowl with flanged rim, displaying in the cavetto a running green lion with forked tail, and foliage devices outlined upon a cross-hatched manganese ground; surrounded by two borders, the inner painted with an undulating vine hung with reversed trefoil motives, the outer with conventional leaves alternating with transverse hatching. The decoration is carried out entirely in green and brownish violet. Has stand. *Diameter 14 $\frac{3}{4}$ inches*

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

56. TUSCAN PRIMITIVE LION-MASK EWER

.. Circa 1400

R. 2. Globose body boldly modeled in relief with a pair of large pointed leaves studded with bosses, probably representing a bunch of grapes, on scrolled converging stems; surmounted by a tall wide neck swelling into a lion mask in high relief below the pinched spout; ridged strap loop handle. Pinkish white ground, the molded design outlined in manganese, with green and ochre patches. The vessel is further decorated with lozenge devices and conventional ornament in a crosshatched manganese violet ground; about the foot is splashed an ochre yellow band.

Height 12 inches

Note: This rare early ewer is understood to have been discovered in a well at Orvieto. For related examples in the Louvre and the Pringsheim and Bode collections, see, respectively, O. von Falke, *Die Majolikasammlung Alfred Pringsheim in München*, 1914/23, fig. 5, and Bode, *Anfaenge der Majolikakunst in Toskana*, 1911, pl. VI, p. 12 and fig., the latter described as Florentine, early fifteenth century.

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 56]

57. TUSCAN GREEN AND MANGANESE VIOLET BACILE WITH
EQUESTRIAN FIGURE

Early XV Century

R. 8. Large round basin with slightly tapering chute and flanged rim pierced at the top with two holes for suspension; the decoration is carried out in turquoise green and manganese violet on a grayish white ground, and depicts a mounted page in profile to the left, wearing plumed hat and short tunic, his right hand upraised and holding a beaker; before his head appear the Gothic letters *te* reversed; the field is covered with a welter of conventional floral sprays. The chute bears an undulating leaf vine, and upon the rim a vine of the broad blossoms, alternately inverted.

Diameter 27 inches

Note: Of this exceedingly important type, only two other pieces from the same workshop are said to be known: one at the Louvre, exhibiting a lion to the left, the other at the Kunstgewerbemuseum in Berlin, with a youthful male bust in profile to the left. The design has all the majesty of the great Gothic figural tapestries.

Collection of G. de Beaucorps, Paris

Collection Leroux, Paris, 1896

Collection of Sigismond Bardac, Paris, no. 1, illustrated in color

Exposition de l'Union Centrale, Paris, 1865, no. 2677

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Described by E. Molinier in the *Gazette des Beaux-Arts*, XVIII, 1897, pp. 149-150

Illustrated in Henry Wallis, *Oak-Leaf Jars*, 1903, fig. 55

Illustrated in W. Bode, *Die Anfänge der Majolikakunst in Toskana*, 1911, pl. v

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. xc, p. 55

Illustrated in C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Maiolica*, in the *Bulletin of the Metropolitan Museum of Art*, 1938, vol.

XXXIII, p. 11

[See illustration]



{NUMBER 57}

58. ORVIETO BACILE WITH HERALDIC LION DECORATION *Early XV Century*
R. 3. Shallow round basin displaying two rampant lions *affrontés* supporting a conventional pruned sapling with striped bandings and pointed leaves, branches of which appear at either side; the decoration is reserved and outlined with manganese violet and pale green upon a cross-hatched manganese field; the chute decorated with a band of imbricated green leaves, the flat rim with a rude hatched design. Has stand. *Diameter 18½ inches*

Note: Although this *bacile* was ascribed to Pesaro in the Castellani catalogue (*vide infra*), more recent finds show it to be characteristic of the Orvieto potters. Dr. Frankfurter (*vide infra*) points out the very evident Oriental origin of the decoration.

Collection of Alessandro Castellani, Rome, 1884, no. 162

Collection of J. Pierpont Morgan, New York, no. 116

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*,

in *International Studio*, June, 1928, vol. XC, p. 48

[See illustration]



[NUMBER 58]

59. TUSCAN FOUR-HANDLED BACILE WITH CROWNED LION DECORATION
Late XIV Century

R. 1. Deep circular basin with narrow flat rim and four broad strap loop handles. The cavetto is decorated in light and dark green and deep blue with a large heraldic crowned lion passant to right, the tail forked into three fleurs de lis, all outlined in reserve amid scattered acanthus leaves, upon a cross-hatched manganese violet field; this is surrounded by a border of medallions of octafoil rosettes alternating with pointed shields bearing the six fleurs de lis of France. The flat rim is ornamented with a running band of foliated scrolls. The exterior is coated with a lusted ochre yellow glaze. *Diameter 20 inches*

Note: This magnificent example, the oldest piece in the collection, has been ascribed to Orvieto; however, the evidence seems to incline strongly toward Florentine origin, upon comparison with other wares. The Marquis de Talleyrand, the former owner, observed that the crowned lion is doubtless emblematic of the House of Anjou-Naples, which the French escutcheons corroborate. Both these bearings appear to preclude a date of manufacture later than 1400. For these reasons, this *bacile* would appear, according to de Ricci, to be one of the earliest known specimens of Florentine ceramic art.

5400
Collection of the Marquis de Talleyrand

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*,
in *International Studio*, June, 1928, vol. xc, p. 50

[See illustration]



[NUMBER 59]

60. FAENZA ARMORIAL PLAQUE WITH ALLEGORY

Late XV Century

R. 25. Large deep plaque with flat rim, depicting a landscape with grassy tables of rock, two recumbent stags upon the highest cliff before a dense clump of trees; in the foreground is seated a nude virgin combing the mane of a sleeping unicorn whose head rests in her lap. The scene is surrounded by two borders having an ochre ground, the inner with foliage *rincaux* of blue sunflowers, the outer with scale imbrications and a lozenge diaper in blue and manganese; the borders are reserved with a large cartouche containing a twin escutcheon (*vide infra*) surmounted by a crown. The reverse of the plaque is decorated with blue foliage scrolls on a white ground. Diameter 19 inches

Note: The arms on this magnificent plaque are those of Matthias Corvinus, King of Hungary (1458-1490), and of his wife, Beatrice of Aragon, whom he married in 1476; these arms appear also on the following plaque [no. 61], and are recorded in only two other examples, both in the possession of the Victoria and Albert Museum. This rare service must date from about 1476-80, and is described by de Ricci as Tuscan; it has since been assigned by Rackham to Faenza.

9500
Collection Baron, Château de Langeais, Paris, 1886, no. 68 (entitled *Sainte Geneviève à demi nue occupée à peigner une biche*)

Collection of Charles Mannheim, Paris, no. 41

Collection of J. Pierpont Morgan, New York, no. 23

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated by Eugène Müntz in the *Gazette des Beaux-Arts*, XIII, 1895, p. 121

Illustrated in E. Molinier, *Catalogue of the Collection of Charles Mannheim*, 1898, no. 41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. XC, p. 54

[See illustration]



[NUMBER 60]

61. FAENZA ARMORIAL PLAQUE WITH FOLIAGE DECORATION *Late XV Century*
R. 26. Similar in size and shape to the preceding, and bearing the same arms. The decoration in shades of cobalt centres an octafoil rosette within arabesqued branches of poppies and a wide border of anthemion palmettes, upon an ochre ground, the cavetto stippled; the rim with scale imbrications in blue, aubergine, green and ochre within a chevronic ribbon circle. The reverse painted with blue floral scrolls and lozenge chain border. Has stand. *Diameter 19 inches*

See note to the preceding. It may be re-emphasized that only two other pieces of this rare service are known.

Collection of Emile Gaillard, Paris, 1904, no. 420

Collection of Mme. Emile Gaillard, Paris, 1916, no. 19

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

[See illustration]

4000



[NUMBER 61]



[NUMBER 62]

62. TUSCAN ARMORIAL PLAQUE WITH BIBLICAL SCENE

Circa 1500

R. 49. The cavetto depicting Adam and Eve, nude except for girdles of leaves, with hoe and distaff, seated dejectedly upon blue and aubergine boulders in a rocky landscape with sparse trees; the infant Abel is perched on Eve's knee, and the older Cain kneels at left. The ochre border is reserved in shaded blue, with touches of yellow and copper red, with four demi-figures of angels, each flanked by long-tailed birds dipping into beakers held in the angel's outstretched hands; and ornamented with four medallioned ecclesiastical escutcheons. Has stand.

Diameter 14 inches

Note: The arms depicted are those of Lanzone (surmounted by a bishop's mitre); and of Medici (surmounted by a cardinal's hat). The latter would refer either to Giovanni de' Medici, Cardinal in 1489, Pope (as Leo X) in 1513-21, or Giulio de' Medici, Archbishop of Florence, Cardinal in 1513, Pope (as Clement VII) in 1523-24.

Collection of Edmond Bonnaffé, Paris, 1897, no. 40

Collection of Sigismond Bardac, Paris, no. 24 and illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 63]

63. DERUTA PLAQUE WITH THE ARMS OF POPE PIUS III

Circa 1503

R. 65. Decorated in brilliant shades of cobalt blue, ochre, manganese violet, pale green, yellow and copper red, displaying a *testa di cavallo* shield with crossed keys and papal tiara, representing the arms of Pope Pius III (Piccolomini) (1503), in a landscape medallion surrounded by bands of lozenge figures and guilloche, and a holly garland. These are separated by a band of decorative concave gadroons from the scale-imbricated border. The reverse of the plaque is sketched with a crown of overlapping cusped and veined foliage in blue and ochre, surrounding striped radial panels. Has stand. Diameter 16½ inches

Note: Pius III (Francesco Nanni-Todeschi-Piccolomini) was pope from September 22 to October 18, 1503. Born in Siena 1439, he became archbishop of that city, and later cardinal-deacon of S. Eustachio; his uncle Pius II permitted him to assume the name and arms of the Piccolomini. For the attribution of this class of ware to Deruta by Rackham, see the *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, 1940, vol. I, p. 134.

Collection of Eugène Piot, Paris, 1864, no. 135

Collection of Henri de la Broise

Collection of J. Pierpont Morgan, New York, no. 101

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



{NUMBER 64}

64. FAENZA (OR SIENA) COMPOTIER WITH PORTRAIT DECORATION

Late XV Century

R. 88. Deep circular bowl with vertical collar and flaring rim, on high conical foot, the decoration painted in cobalt, ochre and green. The cavetto displays at bust length the profile to left of a young lady with fair wavy hair, wearing a checkered snood and patterned bodice, before a banderole with pierced heart and inscribed *Lvcretia·B·*, upon a background *semé* with triple dots; within a wide border of conventionalized twigs forming a lozenge strapwork. The exterior with an interlaced chevronic collar studded with petal imbrications, above linear and guilloche bands; the foot decorated with a circlet of volutes in white reserve between gadroon swirls. Has stand.

Diameter 11 inches

Collection of J. Pierpont Morgan, New York, no. 86

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 65]

2600

65. FAENZA ARMORIAL COMPOTIER WITH PEACOCK FEATHER DECORATION

Late XV Century

R. 87. Large deep resonant bowl with molded rim and high conical foot. The entire surface, both within and without, covered with an allover design of peacock feather imbrications converging toward the centre and base in cobalt blue and ochre, touched with copper red, with the exception of incidental collars of green petals, and a small reserve in the cavetto which bears a medallion with a *testa di cavallo* shield of arms. Has stand. *Diameter 12½ inches*

Note: This unusual and highly decorative design is ascribed by Emile Molinier to the Faenza workshops.

Collection of Eugène Piot, Paris, 1864, no. 134

Collection of Emile Gaillard, Paris, 1904, no. 423

Collection of J. Pierpont Morgan, New York, no. 26

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 66]

66. FLORENTINE (OR FAENZA) MEDALLION PLAQUE

Late XV Century

R. 16. Circular plate painted in green, ochre, blue and manganese violet with concentric bands of particolored pointed leaves, spiraled ribbons, checker pattern and guilloche, centring a roped 'Catherine wheel' medallion with triangular diaper pattern, all upon a dotted white ground; the underside is washed with a lustrous ochre glaze, and bears an unidentified mark B underfoot. Has stand.

Diameter 15 1/4 inches

Collection of Stefano Bardini, London, 1902, no. 99, and pl. (see Album, no. 440, pl. 13)

Collection of Sigismond Bardac, Paris, no. 6, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 67]

67. FLORENTINE PLAQUE WITH THE VISCONTI-SFORZA EMBLEM

Late XV Century

R. 17. Shallow round dish with flaring border, displaying a writhing dragon-headed serpent engorging a nude male figure, upon a dotted cartouche-shaped reserve surrounded by a chain of peacock feathers, within a border of parti-colored diagonal pointed leaves. The whole brilliantly painted in light and dark blue, ochre, turquoise green and manganese violet. Has stand.

Diameter 15 inches

Note: The arms of the Visconti-Sforza house and of the Duchy of Milan (1450-1535) are: *argent a serpent (alias viper or biscia), ondoyant in pale azure, crowned with a ducal crown and vorant a child gules.*

Collection of J. Pierpont Morgan, New York, no. 88

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. xc, pl. 55

[See illustration]

68. FLORENTINE PORTRAIT PLAQUE

Late XV Century

R. 18. The cavetto delineating in pale blue the head of a youth with wavy hair in profile to the left, with glimpse of an embroidered ochre sleeve, his cap ornamented with a stellate pin; in a shaped reserve flanked by voluted branches terminating in rosettes, and bordered with a circlet of ochre and dark blue diagonal pointed leaves. The underside in plain yellow lustre. Has stand.

Diameter 15 inches

Note: The present example is probably from the same workshop as a plate in the Musée de Cluny, no. 2809, illustrated in A. Darcel, *Gazette des Beaux-Arts*, VIII, 1892, p. 199.

Collection of J. Pierpont Morgan, New York, no. 92

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

69. FAENZA POLYCHROME PLAQUE WITH SEATED STAG

Late XV Century

R. 83. The central medallion depicting a collared ochre yellow stag to left seated upon the verdant bank of a stream with clumps of blue grass in a dotted white field; within a garland bearing pairs of tendrils and blue and ochre leaves; the border painted with a continuous collar of lappets in manganese violet, green and ochre hung with alternate fleurs de lis in blue; the underside washed with creamy white except for the foot, which is unglazed. Has stand.

Diameter 14 inches

Collection of Sig. Rusca, Florence, 1883, no. 60

Collection of Sigismond Bardac, Paris, no. 8, illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

70. TUSCAN PORTRAIT PLAQUE

Circa 1500

R. 31. Depicting the bust-length portrait of a comely auburn-haired young woman, the head slightly inclined to the right, wearing a white cap and bright green and aubergine dress, a cord about her neck. About the head a scrolled banderole bearing the legend *Me·Mento·Mei·Domine*. Upon the border a radial series of blue and white acanthus alternating with blue and ochre palmettes and overlapping fruit devices. Has stand.

Diameter 15 $\frac{1}{4}$ inches

Collection of J. Pierpont Morgan, New York, no. 94

Loan Exhibition of the J. Pierpont Morgan collection, Metropolitan Museum of Art, 1914, illustrated in the catalogue, facing p. 55

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Alfred M. Frankfurter, *Tuscan Maiolica in the Schiff Collection*, in *International Studio*, June, 1928, vol. XC, p. 54



[NUMBER 71]

3400

71. DERUTA YELLOW LUSTRE AND BLUE PLAQUE WITH
HUNTING DECORATION

Late XV Century

R. 68. Decorated in cobalt blue and yellow overlaid with a brilliant lustre, heightened with touches of green and ochre, with a vigorous depiction of a hound leaping upon a spotted doe, his teeth embedded in the neck of his prey, before a flowering landscape with distant mountain peaks; the border a *quartieri* with pairs of opposing panels of imbrications and symmetrical acanthus scrolls, between groupings of narrow decorative radial bands. The underside with a lustrous deep buff glaze. Has stand.

Diameter 16 1/2 inches

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Illustrated in J. J. Marquet de Vasselot, *Une Collection de Faïences Italiennes*, in *Gazette des Beaux-Arts*, 1928, Series 5, vol. xvii, facing p. 60

[See illustration]



[NUMBER 72]

[NUMBER 73]

72. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 45. Depicting a patrician at bust length in profile to right, with long auburn hair dressed in full ringlets falling to the shoulders, wearing aubergine and green cap and robe, upon a reserve panel; the verso with a pendent blue branch sustaining large palmette and trefoil blossoms in shades of cobalt, green and ochre; the whole between collars of blue and white stripes; grayish white crackled glaze.

Height 13 inches

1700
Note: This vase and the following pieces [nos. 73-77] of related type belong to a group of which the exact date and origin have not yet been determined. They have been variously ascribed to Neapolitan, Sicilian, Roman or Tuscan factories of the fifteenth century, while some authorities consider them as of later date. Cf. two similar vases in the Pringsheim collection, in which they are ascribed by O. von Falke to Tuscany, possibly Siena, circa 1480. We retain here the tentative attribution to Tuscany.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

73. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 46. Type of the preceding, depicting a youth with long auburn hair, and green and aubergine robe, in profile to left; the verso with an ascending branch of voluted tendrils, and bearing boldly sketched conventional blossoms.

Height 12½ inches

1200— See note to the preceding.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

74. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 43. Depicting the bust-length figure in profile to the right, of a young man with abundant auburn hair, a white cap low on his forehead, and wearing green and aubergine robes, outlined before an ochre yellow panel with a vertical banderole inscribed *Lofinio*; the reverse painted with a scrolling forked branch bearing two large chrysanthemum rosettes in light and dark cobalt with touches of ochre, crackled oyster white glaze; striped blue bands at foot, shoulder and neck.

Height 11¼ inches

See note to no. 72. This and the following piece [no. 75] are obviously from the same workshop.

Collection of J. Pierpont Morgan, New York, no. 106 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

75. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 44. Type of the preceding, portraying a young woman in profile to right, her hair caught in a yellow cap, and wearing a green robe with aubergine sleeves, the banderole inscribed *Lisa·Bella·*; the verso with bold particolored Gothic leaf scrolls.

Height 11 inches

See note to no. 72.

Collection of J. Pierpont Morgan, New York, no. 107 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

76. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 47. Type of the preceding, with a profile portrait to right of a young man wearing a blue foliated helmet and green and cobalt tunic, the banderole inscribed *Polito B :*; upon the back a reverse scroll of blue and green Gothic foliage with ochre leaflets.

Height 11 inches

See note to no. 72. This and the following albarello [no. 77] are obviously from the same workshop.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

77. TUSCAN PORTRAIT ALBARELLO

XV-XVI Century

R. 48. Type of the preceding, and very similar in decoration; depicting the bust profile of a young man to left, an aubergine peaked blue cap upon the long hair, and with blue and green robe bordered with aubergine and ochre, the banderole inscribed *Marco·Bell*.

Height 11 inches

See note to no. 72.

Collection of Miss Walters Cacciola, Taormina, Sicily

From C. & E. Canessa, New York

Panama-Pacific International Exposition, San Francisco, 1915

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 78]

1000

78. FAENZA GADROONED PORTRAIT PLAQUE

Late XV Century

R. 89. Round plaque, centring a small bossed medallion upon which is depicted a classic fillet-bound male head in profile to the right, surrounded by a strapwork guilloche, within a wide band of deeply recessed gadroons. The border with a bold interlaced ribbon strapwork, within a sharply inclined molded lip. The decoration is painted in light and dark cobalt, ochre, yellow and pale green. The underside features various molded and painted decorative bands, the gadroons standing out in high relief. Has stand.

Diameter 13½ inches

Collection of Charles Mannheim, Paris, 1898

Collection of J. Pierpont Morgan, New York, no. 27

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described by E. Molinier and illustrated in the *Catalogue of the Collection of Charles Mannheim*, 1898, no. 42

[See illustration]



[NUMBER 79]

1200 79. FAENZA CASA PIROTA PLATE WITH CORONATION SCENE Dated 1537
 R. 99. Depicting the audience chamber of Pope Paul III, with a cobalt blue
 colonnaded arcade, and tessellated yellow and ochre floor and ceiling. The
 Pope is enthroned and in the attitude of blessing a young prince kneeling upon
 the carpet before him; flanked by seated cardinals and throngs of laymen, robed
 in shades of pale green, ochre and blue, with touches of aubergine. The reverse
 with a crackled light buff glaze, and the mark : C-Xa Pirota with tazza in a rec-
 tangle, with the date 1537. Has stand. Diameter 8 1/4 inches

Note: An almost identical plate in the Museo Archeologico, Bologna, is illustrated in
 Emil Hannover, *Pottery and Porcelain*, 1925, vol. 1, fig. 129, and is described as depicting
 the coronation of Emperor Charles V in the Church of S. Petronio; it is signed *Fato in*
Faenza in Casa Pirota, although undated.

From E. & C. Canessa, New York

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Described and illustrated in color in the *Illustrated Catalogue of the Canessa*
Collection, 1919, fig. 245

[See illustration]



[NUMBER 80]

2000

80. GUBBIO RUBY AND YELLOW LUSTRE DEEP PLATE, BY MAESTRO GIORGIO

Dated 1522

R. 100. The wide border beautifully painted with a wooded mountain scene with boulders in the foreground, and two nude figures of putti, one at left climbing a blasted tree, the other at right, winged and playing with a pet dog, in shades of green, blue, ochre and yellow, heightened with ruby lustre; the sunken cavetto in yellow lustre enclosing a coat of arms in lustre colors. The underside bears a design of crude scroll medallions in yellow lustre between ruby lustre rings, with date 1522 at centre above the monogram M. G. Has stand.

Diameter 8 inches

Note: Another beautiful plate from the same service, also dated 1522, is in the Victoria and Albert Museum, no. 1788. The arms have not been identified.

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



{NUMBER 81}

81. URBINO TRILOBATE TAZZA, LUSTRED AT GUBBIO

XVI Century

R. 110. Small footed bowl depicting the nude Amphitrite with flying hair, and grasping the folds of a sail drapery, poised upon one foot on a dark shell boat upon undulating blue waves, before a streaky golden yellow background and cloudy blue sky, with the sun overhead. The exterior and bell foot molded with an interlacing strapwork of yellow oak branches heightened with ruby lustre, upon a green *jaspé* ground.

Width 7 inches

Note: A rare and interesting small example noteworthy for the use of the strapwork decoration with oak leaves derived from the earlier Florentine jars. A somewhat similar figure with a bellying sail or drapery is believed by Rackham to represent *Fortune*; for which see the *Catalogue of Italian Majolica in the Victoria and Albert Museum*, 1940, no. 599, pl. 94.

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

{See illustration}



{NUMBER 82}

2700-

82. GUBBIO RUBY AND YELLOW LUSTRE BOWL, ATTRIBUTED TO MAESTRO GIORGIO XVI Century

R. 108. Hemispherical footed bowl with a wide flange below the lip, and decorated upon the exterior with reversed heart-shaped foliated palmettes in ruby and yellow lustre touched with green, upon a dark blue ground; the foot, lip, flange and interior all in plain dark yellow lustre with variegated ruby mottling, a medallion in the cavetto painted with a nude amor with fluttering ruby ribbons, walking upon a grassy slope before a gold-dotted dark blue background. Underfoot a pinwheel rosette in colors. Diameter $6\frac{1}{2}$ inches

Note: A closely similar bowl in the Louvre is decorated with a half-length cupid holding a bird; these date from about 1530. Rackham, in the *Catalogue of Italian Majolica in the Victoria and Albert Museum*, 1940, pl. 86, no. 551, describes a similar bowl with cover as a *scodella* (broth bowl) from an *accouchement* service, hence possibly the figure of the infant in the decoration.

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

{See illustrations}



[NUMBER 83]

750
83. GUBBIO RUBY AND YELLOW LUSTRE DEEP PLATE *Early XVI Century*
R. 109. Decorated in dark yellow and ruby lustre, outlined with cobalt blue, with bold curls of acanthus foliage alternating with serrated leaf palmettes, interspersed with fruits; the deep well with the initial *D* above a tessellated ground surrounded by a plain lustre band. The cream-glazed exterior exhibits three incomplete circles in pale red lustre. *Diameter 8¾ inches*
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 84]

600

84. GUBBIO RUBY AND YELLOW LUSTRE DEEP PLATE, BY MAESTRO GIORGIO

Dated 1539

R. 103. Depicting a legendary incident, possibly from the Odyssey: a nude youth at right with a billowing ruby lustre cloak and drawing his sword, approaching a woman at left, partly draped in brilliant blue and pale ruby, guarded by four animals, a black and a white ram, a dog and a lion, before the portal of a dwelling; in the distance turreted buildings and the houses of a village upon the bank of a stream, with mountain peaks silhouetted before a rising sun. The reverse sketched with rude yellow and ruby scrolls, with date 1539. Has stand.

Diameter 7½ inches

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 85]

1700 85. FAENZA (OR SIENA) TWO-HANDLED ARMORIAL JAR. *Early XVI Century*
R. 92. Globose body tapering to the foot, and joined to the short neck by two twisted cable loop handles. Presenting a pointed oval shield counter-changed with two *affrontés* cranes, being the arms of the *Sclafani* family of Palermo. This is enclosed by ochre and dark green foliated volutes with the initial *I* at left, within a green and yellow wreath of oak leaves and lemons, tied with undulating blue ribbons, which trail upon the reverse.

Height 11³/₄ inches

Collection of J. Pierpont Morgan, New York, no. 100

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

2700 86. FAENZA (OR SIENA) TWO-HANDLED ARMORIAL JAR WITH PORTRAIT
Late XV Century

R. 90. Inverted pear-shaped jar with wide mouth and cylindrical neck, and triple strap loop handles striped in green and aubergine. On the obverse is painted the bust-length profile to left of a young noble with fair hair, in a

[Continued]



[NUMBER 86]

Number 86-Concluded]

cartouche surrounded by rosetted volutes; on the reverse a pointed shield with the arms of *Orsini*, within a compartmented lozenge frame; in ochre, blue, green and aubergine, each within a boldly conceived dark blue and ochre laurel wreath bound with fluttering green ribbons. Underfoot is the incised inscription *Ib.x.d.vi.* Height 14¼ inches

Note: An early plate with the same arms was in the Michel Boy sale, Paris, 1905.

Collection of J. Pierpont Morgan, New York, no. 98

Loan Exhibition of the J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York, 1914, illustrated in the catalogue, facing p. 55 (*as Tuscan*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described by C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Maiolica*, in the Bulletin of the Metropolitan Museum of Art, 1938, Vol. XXXIII, no. 1, p. 13

[See illustration]



[NUMBER 87]

87. DERUTA PLAQUE WITH THE LION OF S. MARK • *Early XVI Century*
 R. 66. Almost flat plate with vivid decoration on an ochre ground, reversed in shades of pale cobalt, turquoise green and yellow; featuring the winged and haloed lion supporting an open missal, alighting at the edge of a sea with swimming fish, within a spiraled frame. The border exhibits four green and yellow pomegranate medallions, alternating with two leafy cornucopias of fruit, and two symmetrical scrolled foliage devices. At the rim are two holes for suspension. Underside sketched with ten oval petals with blue and ochre hatchings and other conventional ornament. Has stand. *Diameter 9 $\frac{1}{4}$ inches*

Note: A Gubbio plate with the lion of S. Mark was in the Emile Gaillard sale, Paris, 1904. The present plate, according to de Ricci, was doubtless made for a Venetian corporate body. Rackham, in the V. and A. catalogue, has definitely assigned wares of this class, with the distinctive petal designs sketched in blue and ochre on the underside, to Deruta, where a ceramic fragment of this type has been found.

Collection of Charles Mannheim, Paris, 1898

Collection of J. Pierpont Morgan, New York, no. 118 (*as Caffaggiolo*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Described by E. Molinier and illustrated in the *Catalogue of the Collection of Charles Mannheim*, 1898, no. 39

[See illustration]

352

88. DERUTA PORTRAIT DEEP PLATE

Late XV Century

R. 59. The slightly bossed cavetto portrays the profile head of the laureated Emperor Nero, to left before a yellow ovoid upon a shaded cobalt ground; the border patterned with scale imbrications in ochre outlined in black, between narrow concentric rings in blue and white and ochre. Upon the reverse is sketched the usual striped and cusped radial petal pattern in blue and ochre.

Diameter 9 inches

Note: A cognate plate in the Leroux sale, Paris, 1896, no. 10 and pl., showed the bust in profile to right and with wider imbricated border. For the attribution to Deruta, see note to no. 63.

Collection of J. Pierpont Morgan, New York, no. 7 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-18 and 1937-41

275

89. DERUTA PORTRAIT PLATE

Late XV Century

R. 58. Almost flat plate painted with a medallion with bust figure to right of a lady in ochre gown, her hair gathered in a kerchief, before a mountain landscape; within varying concentric ornamental borders in blue and ochre with touches of yellow and dark brown, the main border a rolled ochre ribbon. The reverse sketched with nine cusped petals characteristically striped in ochre and blue, enclosing underfoot the elaborate initial B.

Diameter 8½ inches

Note: For the attribution to Deruta, see note to no. 63.

Collection of J. Pierpont Morgan, New York, no. 79 (*as Faenza*)

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

350

90. DERUTA PORTRAIT PLATE

XV Century

R. 57. Depicting a long-haired youth in green with purple cap, at bust length in profile to left, in a medallion within an engrailed frame with ochre and blue lunette projections; the border painted with numerous concentric bands of blue herringbone and stripe patterns and ochre petal lunettes in panels; dark blue and white reciprocal rim. The verso sketched with the cusped striped petal design in ochre and blue. Has stand.

Diameter 10 inches

Note: For the attribution to Deruta, see note to no. 63.

Collection of Sigismond Bardac, Paris, no. 19, and illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 91]

91. DERUTA ARMORIAL DEEP PLATE WITH ANIMALS

Circa 1500

R. 64. The deep cavetto emblazoned with a pear-shaped shield in ochre and dark cobalt, bearing the arms of the *Loredano* family of Venice, on a pale green field; within a circle of cusped foliage lappets in *bianco sopra bianco*. The ochre border is beautifully painted in shades of cobalt blue, pale green and yellow, with four hounds running to the left, chain links trailing from their collars, pursuing fantastic fowl appearing alternately between them, forming a continuous frieze. The reverse presents a rosette of cusped and striped petals sketched in blue with ochre cross-hatching, in a dotted ground. Has stand.

Diameter $8\frac{1}{4}$ inches

Note: For the attribution of this class of ware to Deruta by Rackham, see the *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, 1940, vol. 1, p. 134.

Collection of Sigismond Bardac, Paris, no. 21, and illustrated in color
Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



[NUMBER 92]

1570

92. GUBBIO RUBY AND YELLOW LUSTRE ARMORIAL PLATE

BY MAESTRO GIORGIO

Early XVI Century

R. 104. Centred with an armorial shield flanked by the coroneted monogram *AE* at left and a spread eagle at right; within a cobalt blue border overlaid with bold symmetrical dolphin-head and cornucopia scrolls with fruit and grapes, and a winged cherub head festooned with 'pearls', all in metallic yellow and ruby lustre. Upon the reverse, concentric rings of metallic lustre enclosing a band of crude scrolls.

Diameter 8½ inches

Collection of Alessandro Castellani, Paris, 1878, no. 60

Exposition de la Croix Rouge, Paris, 1913, no. 174

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]

93. MEDICI BLUE AND WHITE 'PORCELAIN' PLAQUE XVI Century
R. III. Painted in cobalt blue upon white with a central medallion of radial chrysanthemum stems, surrounded by a panoramic rolling landscape with two huntsmen, sun and moon, flowering shrubs and scattered blossoms, the border with nine single sprigs. The reverse with five peony shrubs, and at centre the mark: the Duomo at Florence above the letter F. Has stand.

Diameter 11½ inches

Note: The Florentine porcelain of the sixteenth century Medici factory, actually a semi-china '*alla porcellana*', appears to date from about 1575-90, and is among the rarest of all European ceramics. Of extant examples, only about fifty pieces are known, nearly all in public collections.

Collection of Vincenzo Funghini, Arezzo

From C. & E. Canessa, New York

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

Described and illustrated in color in the *Illustrated Catalogue of the Canessa Collection*, 1919, no. 252

Described in C. L. Avery, *The Mortimer L. Schiff Collection, Early Italian Majolica*, in the Bulletin of the Metropolitan Museum of Art, 1938, vol. XXXIII, no. 1, p. 13,

[See illustrations]

4800





[NUMBER 94]

4700-
94. GUBBIO LUSTRED TAZZA, ATTRIBUTED TO MAESTRO GIORGIO Circa 1530
R. 105. Depicting the nude vigorously drawn muscular figures of Hercules and
Cacus, the former with club raised to strike the fallen Cacus, who sprawls on
the ground grasping his own club; in the foreground of a rolling grassy slope
strewn with boulders, the head of an ox appearing in the entrance to a cave at
left. Sunrays stream upon a wide expanse of blue waters beyond, with a castle
upon a distant promontory at right. The decoration in shades of light and dark
blue and ochre, green, and yellow lustre. The reverse with a zigzag band and
concentric rings in ruby and yellow lustre about a brief flaring and molded foot.
Has stand. Diameter 10 $\frac{1}{4}$ inches

Note: The two figures in this superb tazza are taken directly from those on the left
of Pollaiuolo's celebrated engraving, *The Battle of Naked Men*. Several well-authenticated
examples by Maestro Giorgio, depicting incidents from the Labors of Hercules, in notable
collections, including the Spitzer, substantiate the attribution of the present plate to his
bottega, although the manner is somewhat different from his usual style of workmanship.

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

[See illustration]



[NUMBER 95]

2700-

95. GUBBIO RUBY AND YELLOW LUSTRE PLATE, BY MAESTRO GIORGIO

Circa 1530

R. 106. Painted with bust-length figure in profile to left of S. Francis with bearded shaven head before a yellow nimbus, and wearing a ruby lustre cloak, upon a brilliant dark cobalt pear-shaped cartouche; wide yellow lustre border reserved with symmetrical Renaissance dolphin-head scrolls enclosing clusters of red apples, a basket of fruit above, a mascarón below, in light blue and white and ruby lustre. Ivory-glazed reverse with copper lustre rings enclosing the monogram MG. Copper suspension frame.

Diameter 7½ inches

Collection of John Edward Taylor, London, 1912, no. 261

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

[See illustration]



[NUMBER 96]

96. GUBBIO RUBY AND YELLOW LUSTRE ARMORIAL PLATE, ATTRIBUTED TO MAESTRO GIORGIO XVI Century

R. 107. Brilliantly decorated in cobalt blue, green, yellow and ruby lustre, with scrolling acanthus foliage and four leafy cartouches with foliated lozenge ornaments having small lunettes attached to each side; centring a quartered armorial shield and the initials *GB* at the sides, and *M* below, upon a landscape medallion with shaded blue sky, surrounded by a wide yellow lustre band. Cream-glazed reverse with two ruby lustre triple rings, a small mark in blue at centre. Has stand.

Diameter 10³/₄ inches

Note: de Ricci identifies the quarterings as: 1 and 4, Rinaldi (?), 2 and 3, the Bonaparte family of Florence, and describes the plate as executed *circa* 1530.

Exhibited at the Metropolitan Museum of Art, New York, 1937-41

[See illustration]



[NUMBER 97]

1050—

97. GUBBIO RUBY LUSTRE DEEP PLATE, BY MAESTRO GIORGIO Dated 1532 R. 102. Depicting the combat between David and Goliath, the nude decapitated body of the latter in the foreground upon the bank of a stream, the youthful David in billowing ruby lustre cloak, carrying his sword and the severed head; before a mountain landscape with a rugged wall of rock at left, a tall tree at centre, and a vista of a small village beyond with a brilliant rising sun. Upon the reverse four yellow volutes, with the date 1532 underfoot. Has stand.

Diameter 7 $\frac{3}{4}$ inches

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41
Illustrated in Gaetano Ballardini, *Corpus della Maiolica Italiana*, 1933, part II, fig. 36

[See illustration]



{NUMBER 98}

98. GUBBIO RUBY AND YELLOW LUSTRE DEEP PLATE, BY MAESTRO GIORGIO

Dated 1524

R. 101. The sunken cavetto with a metallic yellow lustre band about a bust portrait medallion of a woman in gold-striped turban and green fichu, the head slightly to left before a deep cobalt ground; *berettino* decoration in light cobalt and white, enhanced with metallic yellow and ruby lustre, of military trophies, flaming torches, cornucopias, and two *cartellini*, one bearing the date 1524. The reverse with yellow lustre scroll and medallion design on a cream ground.

Diameter 8 inches

Exposition de la Croix Rouge, Paris, 1913, no. 169

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration]



{NUMBER 99}

99. FAENZA SPHERICAL JAR WITH EIGHT ACANTHUS HANDLES

Early XVI Century

R. 93. Globular body with two median ring moldings enclosing a painted wreath, on flaring foot; cylindrical neck, connected to the shoulder by eight boldly modeled and voluted green acanthus leaves. Decorated in ochre, shaded cobalt, green and aubergine, with blossoms of lotus type between the handles, separated by rosettes, and beneath the moldings leaf imbrications and an undulating striped ribbon, the foot with conventional foliate ornament. Has stand.

Height 10 $\frac{3}{4}$ inches

Note: A jar of similar type, varying in the painted decoration, is owned by the Louvre.

Collection of J. Pierpont Morgan, New York, no. 95

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

{See illustration}



[NUMBER 100]

[NUMBER 101]

100. FAENZA POLYCHROME ALBARELLO

Early XVI Century

R. 94. Slightly swelling cylindrical jar with incurvate neck, painted in glowing shades of cobalt blue, ochre, green and aubergine, with boldly curving Gothic foliage, the interspaces filled with varied whorls; reserved with a laurel wreath enclosing a branch with two leaves and a blossom, apparently a pink; below is a *cartellino* bearing the inscription *Colo Qvintida*. The neck and foot are banded in green, ochre and blue.

Height 10³/₄ inches

Note: This and the following jar (no. 101) appear to be the two described in the catalogue of Alessandro Castellani, sold in Rome in 1884, no. 85, ascribed to Faenza. Companions to these exist in the Victoria and Albert Museum, illustrated in Henry Wallis, *The Albarello*, 1904, fig. 52; another was in the Bromberg collection, Hamburg; and one in the Beckerath sale, no. 72.

Collection of Charles Mannheim, Paris, 1898, no 50

Collection of J. Pierpont Morgan, New York, no. 14

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

{See illustration}

321
101. FAENZA POLYCHROME ALBARELLO

Early XVI Century

R. 95. Type of the preceding, and very similar in decoration, with some variations. The inscription reads *Dictivio. Biacho*.

Height 10 inches

See note to the preceding.

Collection of Charles Mannheim, Paris, 1898, no. 49

Collection of J. Pierpont Morgan, New York, no. 16

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated in Henry Wallis, *The Albarello*, 1904, fig. 53

[See illustration]

102. DERUTA POLYCHROME PORTRAIT PLAQUE

Early XVI Century

R. 67. A molded convex medallion encloses the classic bust profile to left of a Roman in green robes, the head bound in a fillet, centred in a border decorated *a quartieri* with pairs of opposing panels, two with scale imbrications, two with anthemion palmettes springing from cherub heads, separated by the foliated arms of a Maltese cross. The decoration is carried out in ochre, cobalt blue, pale green and yellow, within an ochre chain garland of foliations and lemons with crossed ribbons. Upon the reverse a rosette of swirled conventional scrolls on a creamy white ground. Has stand.

Diameter 11 inches

Note: A very similar piece, formerly in the Pringsheim collection, and obviously from the same workshop, is ascribed by von Falke to Siena, *circa* 1505. For the attribution of this class of ware to Deruta by Rackham, see the *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, 1940, vol. I, p. 134.

Collection of Sigismond Bardac, Paris, no. 26, and illustrated in color

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

[See illustration on the following page]

410
103. DERUTA DEEP PLATE WITH FIGURE OF S. FRANCIS

Late XV Century

R. 60. Depicting the Saint, in brown habit, and holding a rosary, kneeling before a cross at left upon a yellow mound, a gabled building at the right; in a cavetto medallion within a series of decorative concentric rings and bands painted in blue and ochre heightened with yellow. The reverse sketched with nine cusped and striped conventional petals in blue and ochre.

Diameter 9½ inches

Note: For the attribution to Deruta, see note to the preceding.

Collection of J. Pierpont Morgan, New York, no. 75

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41



[NUMBER 102]

100

104. DERUTA POLYCHROME PLATE

Late XV Century

R. 62. Decorated in pale green, cobalt blue and ochre, centring a cinquefoil acanthus motive, in a scalloped medallion, surrounded by a border of large rosetted scallops outlined with green drape festoons and a rim of single ochre leaves. The reverse bears a more elaborate version of the striped petals, of which there are seven, enclosing the large rosetted initial B. *Diameter 9 1/2 inches*

Note: For the attribution to Deruta, see note to no. 102.

Collection of J. Pierpont Morgan, New York, no. 90

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

Illustrated by Bernard Rackham in *Burlington Magazine*, xxvii, 1915, pp. 22-29, pl. I,E

150

105. DERUTA POLYCHROME PLATE

Late XV Century

R. 63. Decorated with a blue rosette within a square yellow frame upon an ochre medallion edged with 'pearls', the border with numerous conventional narrow bands enclosing a wide collar with a formalized laurel wreath bound with dotted ribbons, in ochre and olive picked out in yellow. The reverse exhibits nine cusped petals striped in ochre and blue, with the mark M crossed by a paraph underfoot. *Diameter 9 1/2 inches*

Note: This mark occurs on a Caffaggiolo plate in the Victoria and Albert Museum, in the Salting collection; also on a Deruta plate formerly in the Joseph Fau collection.

For the attribution to Deruta, see note to no. 102.

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

475

106. DERUTA POLYCHROME DEEP PLATE

Late XV Century

R. 61. The broad border painted with a circlet of curled acanthus foliage in blue and white within a band of ochre patterned with reversed triangles, both enclosed by ornamental blue and white rings; the small cavetto centred with an eight-pointed stellate rosette. The reverse sketched with seven conventional cusped petals lined in ochre and blue, and elaborate signature mark underfoot. *Diameter 8 3/4 inches*

Note: The same mark appeared on two plates in the Pringsheim collection, and also on a specimen in the Delsette collection. For the attribution to Deruta, see note to no. 102.

Collection of J. Pierpont Morgan, New York, no. 96

Exhibited at the Metropolitan Museum of Art, New York, 1917-19 and 1937-41

107. ITALIAN MAJOLICA. SCHIFF COLLECTION. A Catalogue of Early Italian Majolica in the Collection of Mortimer L. Schiff. Compiled by Seymour de Ricci. *All with full-page reproductions, each plate neatly hinged.* Thick 4to, cloth, gilt top, uncut. New York, 1927

110
ONE OF 250 COPIES. PRIVATELY PRINTED. A FINE AND IMPORTANT WORK. A portion of the preface reads: "As a classified series of Italian majolica from 1400 to 1530, the Mortimer L. Schiff collection has good claims to be unique. None of the great museums of the Old and New World can show such a well balanced array of different types."

110
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